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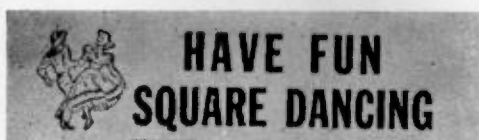




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A MESSAGE FROM THE PUBLISHER AND EDITOR

We take a few pages this busy month of June to salute the organization element in square dancing—the backbone and steady force in this very special American recreation.

For ever since modern western square dancing squeaked through its not-too-steady beginnings, enthusiastic, interested dancers have banded together to insure their hobby's security. And insure it, they have!

Square dancing has known no decline in 20 years, but has continued to grow and prosper year after year. A great amount of credit for this continued progress belongs to the hundreds of local and regional associations who consistently work toward higher goals in square dance activities, publicity, and ethics.

We've surveyed and profiled several of the nation's most successful square dance organizations this month in the hopes that all square dancers will recognize the vital role played by these groups in the overall square.

Every year when another successful National Convention draws to a happy close, we can't help but think that each of these massive square dance events is the work of a local or state association. Major efforts such as our National Conventions could never be undertaken if square dancers were not first organized at the club and local levels. Each step in square dance organization leads to the top—national unity and national recognition.

In just a few short weeks we'll be packing our bags to head for Dallas, Tex. and the 14th National Square Dance Convention. As always, the staggering task of organizing, publicizing, and programming such a splendid affair has been ably handled by a hard-working square dance association.

A special hats off this month to Lee

and Roy Long, General Chairmen of the 14th National, and their many co-workers, all from the sponsoring North Texas Square Dance Federation.

Cooperation among square dancers is another important goal toward which our organizations continually strive. That cooperation must be extended to include all dancers, all callers, all teachers, all leaders. We hope through our survey, "Helping the Square Dance Movement Grow," and through the special feature to come on callers' associations, that cooperation will become a more natural facet of square dancing everywhere.

Sharing of experiences and ideas is an excellent means toward cooperation and understanding. This belief is one of the chief reasons behind AMERICAN SQUARES' first reader contest, outlined for you on page five of this issue. If you'd like to spend a square dance weekend on AMERICAN SQUARES at the resort of your choice or win some cold cash, read the contest details and enter soon.

Within the next few weeks each subscriber to AMERICAN SQUARES will be receiving a very important letter. We hope to conduct an effective survey among you, our readers, to determine: 1) the extent of your individual roles in square dancing; 2) what YOU would like to see published in AMERICAN SQUARES in the way of special or regular features, workshop material, or local and national news coverage. We hope you'll take a few minutes to help us make AMERICAN SQUARES even more valuable as your ideal square dance magazine.

Later this month we'll meet old friends and new ones in Dallas at the National Convention. We hope you'll be there too. See you in Big D!

Arvid Olson



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HUMOR AND SQUARE DANCING

by Stan B.

HUMOR and square dancing are natural allies just as bread and jam, love and marriage, rockets and propulsion. The friendly activity we have, the manner of people who engage in it, and the situations that so often occur make this hobby not only a warm social outlet, but one characterized by spontaneous good humor.

We have a marvelous arm-in-arm combination in square dancing — friendliness, humor, mental stimulus, and mild exercise. Suppose everyone square danced. We know our therapists, chiropractors, psychologists, and doom peddlers would be out of business in a hurry.

Why do we laugh, and what do we laugh at? Let's go back to the beginning when Eve turned smilingly to Adam and asked, "What's wrong with this here apple?" and he hesitantly replied, "Okay, I'll bite!" Ever since, many generations of us have been laughing at ourselves and others by means of jokes, witticisms, puns, spoofs, anecdotes, limericks, farce-comedy, satire, ludicrous one-liners, guffaws, and rib-ticklers.

COVER CALLER

Stan Burdick, well known to AMERICAN SQUARES readers as the creator of Do-Ci-Do Dolores, has been active as a caller and leader in his Sandusky, Ohio area since 1950. He records on the Top label and is responsible for introducing the tandem or double square idea into square dance choreography.

Stan recently published a collection of square dance cartoons entitled, "Split Yer Sides."

It seems that everyone tries to outdo everyone else as a jovial jokester. Americans especially try to get more "smileage" out of a tired old joke than anyone else. Humor is a cultural occupation, and we love it.

A lexicographer's description of the substance that laughs are made of goes like this: "Humor—the quality of anything that appeals to a sense of the comic and promotes mirth."

Happiness is a hearty laugh. Thanks to our Creator we have a backbone for support and a funny bone for

release.

Why do we laugh? Let's explore this question and then apply it to square dancing.

Probably the simplest form of humor is a pun. Back to Eve, who allegedly allowed to Adam that they ought to raise a little Cain. We smile at rhymes like that historic shortie entitled, "Fleas." Adam had 'em.

Two tools of the humorist's trade are contemporary slant and satire. Using as a reference our esteemed ancestors again, we might pose this question: What nationality were Adam and Eve? They were Soviet citizens, naturally: nothing to wear, only an apple to eat, but living in Paradise.

Typical of the confusion of this day and age is the account of the space monkey who escaped from Cape Kennedy and was finally found in a public library with a book in each hand. He was reading alternately Darwin's *Theory of Evolution* and the *Bible*, trying to discover whether he was his keeper's brother or his brother's keeper.

Underlying anything that really tick-



les us on or off the dance floor is its connection with reality for us as we observe it or think about it. We can easily put ourselves into another fellow's shoes and share his experiences. We laugh because, in addition to the humor, we recognize the truth.

We can think back to many experiences, both square dance incidents and others, and conjure up our own comical anecdotes and stories. And of course, via imagination and the passage of time, these stories often get funnier each time they're told.

Other ingredients found in today's humor are: far-out ideas (it couldn't happen in a thousand years); dry, tired situations (shaggy dog stuff); ridiculous, greatly exaggerated incidents; catastrophies as a result of error or clumsiness; embarrassing moments; naivete or misunderstanding; and surprise.

We haven't tied in square dancing as yet, but the principles involved in a humorous approach to dancers are the same as those that make anyone laugh.

Callers find that their dancers are already in a receptive mood for fun. It takes only a few well-





chosen words here and there to keep them smiling all through the dance. A caller who wants to be among the best will not only develop his technical ability, but he'll also capitalize on the value of humor in his program.

Folks have often asked me how I get the ideas for Do-Ci-Do Dolores and other square dance cartoons, and I tell them, "Anywhere." At dances, at home, while driving, or from friends, the ideas flow in, and after modification, they're ready to sketch.

Each one of the types of humor mentioned earlier can furnish a nucleus for a cartoon when coupled with a scene or situation found on a dance

floor. I lean a little toward the satirical, and I like to insert a basic thought beneath the funny situation depicted.

A great many rough sketches or ideas are worked up before an acceptable one emerges. I have a file of almost as many "cast-offs" as actual finished work.

Every cartoonist or humorist needs to be selective. The best cartoons are those that create an instantaneous reaction, but have a message behind them (often well hidden).

In presenting comic material for the square dance public, there are several elements that I commonly rely on. An idea may be exaggerated, but it should be believable. It may be frank, but it shouldn't be slanderous. It may lampoon common practice, but it must not be cruel. It may touch on our God given interest in the opposite sex, but it mustn't go overboard.

Among the letters I've received, the most memorable is one from a man who thought Dolores was too sexy. I couldn't help thinking that this man may not allow his daughter to date boys or wear bathing suits above the knees.

We mustn't take ourselves too seriously. Our square dance hobby lends itself to a special type of humor. Let's enjoy it.

To all square dancers I say, "Keep smiling and keep laughing." If you can laugh at yourself, others will laugh with you and not at you. I agree whole-heartedly with comedian Jonathon Winters who says, "If you don't laugh, you'll cry. Which is better?"



TO CUE OR NOT TO CUE

BY DOTTIE AND JULES BILLARD

TO CUE, OR NOT TO CUE—that is the question.

This paraphrase of Hamlet's famed soliloquy points up a predicament for round dance leaders that is as thorny—though not so vital to life and limb—as the one that plagued the melancholy Dane.

How many of us, dancers as well as leaders, have heard someone say: "I used to round dance, but there got to be so many dances I couldn't keep up with 'em all. I don't have time to practice, so I just quit dancing." In every club and every square dance crowd a little questioning will uncover at least one such round dance "drop-out."

Obviously, that's bad. And sad. Neither rounds—nor squares—ought to have a situation which drives people away from so pleasurable an activity. But trying to eliminate some of the "too many rounds" won't solve the problem. After all, there are those people for whom the constant "something new" is an acceptable challenge, and who have the knack for remem-

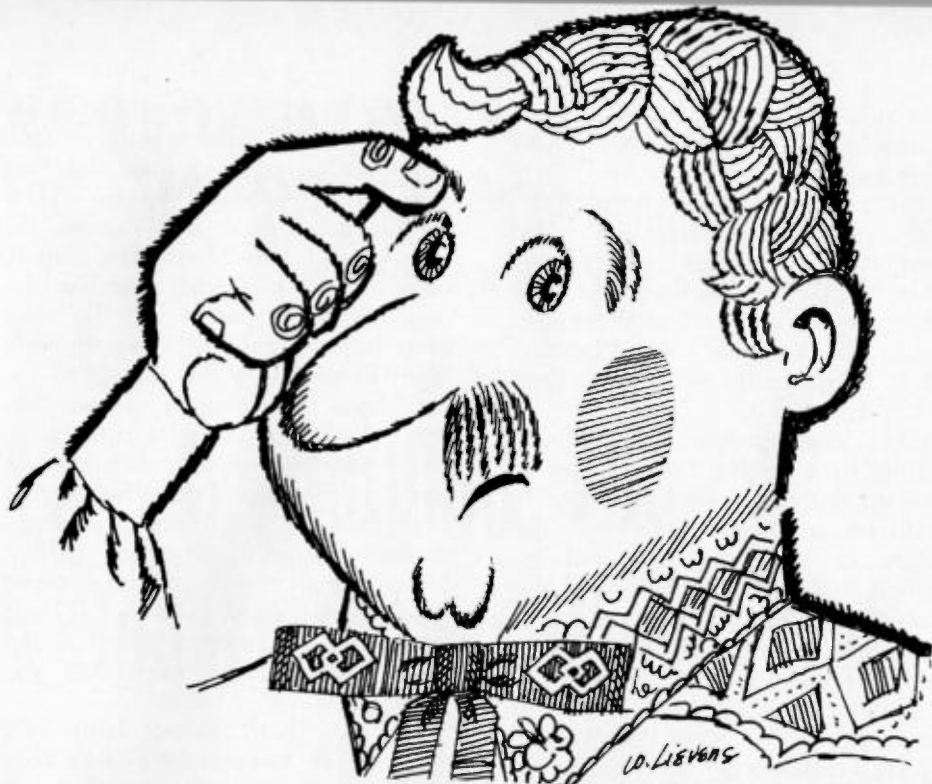
bering steps and sequences—either because the music tells them what to do, or because their mental make-up is such that memorizing routines comes easy.

Neither can an arbitrary clamp-down on the number of rounds released ever be effective. If you were a record company you'd get your dander up should someone tell you you couldn't market a record when you wanted. If you were a dancer you'd resent being told you couldn't write a round when you had the inspiration.

Such autocratic regulation doesn't fit in with the system of individual initiative which makes our nation great. Besides, to whom would you be willing to delegate such power?

No, the problem of too many rounds has to be tackled some other way.

In many areas, square and round dance associations attempt the task by picking rounds of the month or something similar. This is fine in that the selection tends to bring uniformity to the area so that dancers from one group may visit another and be able



to do most of the numbers on the evening's program. But the system is far from perfect.

Witness the case of one caller's group which permits only four new rounds a year to be taught. Dancers from that area complain that before the year is out they get tired of doing the same old thing, and also that when they go to a convention or festival they have to sit out a good part of the program.

Witness also the case of a round dance teachers' council which selects three rounds every month—easy, intermediate, and advanced. In their eastern metropolitan area, clubs meet only twice a month, which means that two and sometimes three dances a night would have to be taught to keep abreast of the selections.

What actually happens is that clubs and leaders can't keep pace. There have been occasions when this council blithely chose a round that not one of its member-leaders ever taught.

Stand at the mike at a national convention or big state festival, as we

have, and watch the round dance floor when you've been instructed: "Tell the dancers what the first four measures are, then put the needle down; no further cues required." You'll see couples begin to drop out as soon as those four measures have passed, and by the end of the dance perhaps only three-fourths of the number who started the dance finish.

It's plain that those who dropped out had once learned the dance well enough to get up and try it. A few cues while the record was playing could have helped them over the memory hump. Without cues, how many will have the courage to get up for a second dance they once learned? How many will say "to heck with it" and give up rounds forever? How many never even got up in the first place because they felt too shaky about the routine?

Plainly, the answer to keeping people dancing—and encouraging others to get up on the floor—is to cue more.

Mention cuing all the way through a dance and you get the argument:

"We came to dance to the music, not to somebody's yak-yak. Besides, who needs cues anyhow?"

Obviously, a lot of people do. Most of us dance for recreation. Why should we have to make memory work out of it? There's plenty else to have to keep on our minds. Besides, do the people who say they came to dance just to music really mean what they say? We doubt it.

Those same people enjoy square dancing to a singing call, and never seem upset by the caller's yak-ing. It would be no trick to memorize the pattern of a singing call and go through it without the benefit of the man at the mike.

No, the dancing-to-the-music complaint fails to be the key. More likely, the person who objects to cuing isn't so much protesting the practice as he is unconsciously objecting to the way dances are cued. And undoubtedly the biggest fault lies in cuing "on the beat"—metronome prompting instead of providing cues a fraction of a measure ahead of the musical note on which the step should be executed.

Cuing on the beat has a place in helping dancers pick up timing of steps while a dance is being taught, but it offers no help as a memory prompt.

Once timing has been taught, on-the-beat cuing has little value. It can even be annoying. Perhaps significant is the fact that, in our travels about the continent, we hear the most complaints against cuing in areas where a good many leaders cue on the beat.

Pre-cuing isn't easy. It takes skill and practice to do it well—picking just the right words for clearest understanding, using neither too many nor too few, voicing them neither so close to the proper beat that the dancer can't react in time, nor so far ahead that he becomes confused about which beat to begin the step on. Still, it is a talent worth acquiring, one which can help the dancers mightily.

There's no unanswerable reason why a round, whenever programmed, shouldn't be cued at least the first time through the full pattern. Then let the record play. New dances, old ones being brought back after a spell, or ones with tricky parts or hard-to-remember steps might well be cued even beyond the first time through. Many areas follow this practice.

Perhaps it isn't amiss to speculate that rounds today may be in the same stage of development that squares were a long time ago. The current cuer may be the forerunner of tomorrow's round dance caller. In that future day all rounds may be done by people who have learned a set of basic steps and who execute them to the caller's spiel—"hash" rounds, if you will.

Even so, "hash" rounds are a long way off. In the meantime, let's keep people dancing. Let's cue. ■



ABOUT THE AUTHORS

Dottie and Jules Billard, Washington, D.C., have been active as round dance leaders in their own area and throughout the eastern United States for over ten years. They teach at several dance vacations and staff a number of weekend institutes.

The Billards will be featured at the 14th National Convention in Dallas this month. Their most recent round is "No One But You" on the Belco label.

**ORGANIZATIONS,
FEDERATIONS,
ASSOCIATIONS - -**

Helping The Square Dance Movement G R O W

Square dancers, arise! Organize!

That certainly must have been the cry sent up 20 years ago when modern western square dancing was re-born and began to reclaim its place in American culture. For square dancers have indeed organized. From the smallest rural club to the largest, most complex state or regional association, square dancers have co-ordinated their efforts to see their favorite hobby progress and prosper.

The vast growth of square dancing in the last ten years is the finest testimonial to the success of organizations, federations, and associations of very kind. Their unlimited array of activities—publicity, special events, recruiting projects, classes, publications, open discussions and idea forums,

public relations, and the establishment of social and moral codes—continue to be the nucleus of the American square dance movement.

With this feature on square dance federations, associations, and organizations of many kinds, AMERICAN SQUARES salutes the thousands of hard working, enthusiastic leaders throughout the United States who serve as officers and advisors for these active groups.

We send a deep thanks to these people who devote so much time and effort to their hobby to insure its growth as a vital form of American recreation. We wish we could have mentioned each group by name, but in profiling these few, we pay tribute to each and every one.

LEADERSHIP

The *Sooner Sashay*, publication of the Oklahoma State Federation of Square Dance Clubs, calls leadership in square dance associations, "the most honorable and respected position" that can be bestowed on a couple.

All dancers in a respective area have an indirect vote, and often a direct one, in selecting their officers. Club members elect their own officers, who in turn generally appoint or elect representatives to the various organizations that a particular club participates in.

There are hundreds of city square dance federations. Many of these combine to form an area federation. Many of these likewise join forces in a state organization. And in New England these state organizations have formed a regional association. The first steps are taken with each club individually. As the associations grow in number of members and active smaller groups, they are able to accomplish bigger and better things for square dancing.

In a complex state organization, with so many smaller participating units, it's clearly obvious that a great many leaders are needed. Every level of the square dance movement demands capable leaders. Year after year they continue to volunteer their services unselfishly.

These five smiling couples work the magic of weaving together the many activities of the Oklahoma State Federation: (left to right) Polly and R. C. Raulston, Secretary; Helen and Olan Todd, 1st V.P.; Esther and Pete Hughes, President; Ruth and Jim Ford, Education Director; Jerre and Jay Ellis, Publicity Director; and . . .

Probably the most well known federation officers this month are Lee and Roy Long, Dallas, Tex., General Chairmen of the 14th National Square Dance Convention. Lee and Roy have just recently turned their post as president of the Texas Federation over to their successors, Erma and Leonard Morris. Lee and Roy served the Texas Federation as president during its organizational period of two years.

On their retirement as president, the Texas Federation magazine, *News and Views*, reported Lee Long's observation on associations in general: "Organizations bring people closer together with a common purpose. With the finest people in the world in the square dance activity, brotherly love is the rule rather than the exception."

In local associations, generally covering a city and its surrounding suburbs, one set of officers usually serves a term of one year with options on re-election. In more complex organizations, though, a larger area (state or regional) is often served by one set of association officers who coordinate the work of officers elected in each district.

For instance, the Square Dance Federation of Minnesota is headed this year by President Al Nolden, St. Cloud, Minn. Al and his state elected officers work closely with officers from each of Minnesota's six geographic districts. Likewise, in Flori-





... these are all the people who form the nucleus of Oklahoma leadership. These folks are the Oklahoma district officers seen here at a recent State Roundup, one of several held each year, where federation business is conducted.

da, where State Federation Chairman Frank Cornwall, Miami, Fla., must coordinate the activities of six districts and a round dance council.

Other states whose organizations are similar to these are Colorado, Michigan, Texas, Oklahoma, Iowa, and Idaho.

Although many states do not have organizations specifically designated as state groups, the dancers are served by local or regional associations.

The Eastern District Square and Round Dance Association includes member clubs in Connecticut, New Hampshire, Rhode Island, Maine, Massachusetts, and Vermont. In Missouri and Kansas, many smaller groups combine to form the Heart of America Federation, whose headquarters are in Kansas City, Mo.

Although Tennessee does not have a state organization as such, the Greater Memphis Square Dance Association fills the gap. Under the leadership of Harold Williams, Memphis, Tenn., the Memphis Association sponsors activities for dancers

throughout the state. The same set-up also serves the dancers of Maryland and Pennsylvania who join forces in the Mason Dixon Square Dance Association.

Nearly every one of the 50 states is served by some type of square dance organization that works for the promotion of the activity within its boundaries. Many groups contribute leaders who take on nation-wide responsibilities.

The Longs are excellent examples, just as are Blossom and Al Selmier, Indianapolis, Ind. Blossom and Al, this year's president of the Indiana Dancers Association, will head up the 1966 National Convention in Indianapolis.

Leadership in large, influential square dance organizations begins with those who take on responsibility at the club level. The Longs, the Selmiers, and all those who have contributed to national square dance activities have gained the necessary experience at each level of leadership.

In each club officer throughout the

country lies the potential of national leadership. The hundreds of associations and federations are grooming these leaders for national responsibility.

DOIN' IT, DOIN' IT

The success of a square dance organization depends largely on how the activities of the members are coordinated, how members participate directly in organization operations, and what the group does for the promotion of square dancing in its area. Profiled below are three of the nation's most successful and active associations.

Read how Oklahoma, Iowa, and the Heart of America Federation are "doin' it"—seeing that square dancing keeps growing in numbers, activities, and just fun.



Iowa State Federation

The Iowa State Federation of Square and Round Dance Clubs is 6,000 couples strong. It divides its members into five geographic districts. The Federation was born four years ago and a year later sponsored its first state convention.

Newly elected president John and Marie Sandoval, Waterloo,, Iowa, work with two vice-presidents, a secretary, and a treasurer in bringing the



Iowa Governor Harold Hughes signs the Iowa Square Dance Week proclamation as (left to right) Betty Meeker (Editor, Iowa Square and Round Dance News), Maria and John Sandoval (new Iowa Federation President) and June and Tom Callahan (Past President) look on.

many clubs of the Hawkeye state together in square dance activities.

Chief among these activities is the publication of the federation's magazine, *Iowa Square and Round Dance News*. The magazine is one of the slickest of its kind, covers a wide range of state news and features, and uses imagination in its presentation. Editors are Shirley and Ray Thompson, Des Moines, Iowa.

The major event sponsored by the Iowa Federation each year is the State Convention, held generally in March because so many of the Iowa dancers are busy on their farms later in the spring. This year, for the Third State Convention, Past President Tom and June Callahan were successful in urging Iowa Governor Harold Hughes to designate the week of March 8 as Iowa Square Dance Week.

The Governor's proclamation read in part, "The art of square dancing is unique to our country's history and an integral and important part of the recreation of our citizens . . ."

State-wide elections, as well as entertainment, after parties, a fashion show, and plenty of dancing to state

callers are featured at each state convention. Each of the five districts of the parent state federation alternate the immediate sponsorship of each state convention. For instance, the 1965 convention in Waterloo was sponsored by the Northeast Iowa Federation. Another district will sponsor it next year.

Throughout the year each of the district federations in Iowa pro-

mote square dancing in their own area through exhibitions, membership drives, arrangement of an all-area dance schedule, and the sponsorship of many special events including festivals and the booking of traveling callers.

Iowans are avid dancers, no doubt, and though their state federation is young, it seems destined for a long, prosperous life.

HEART OF AMERICA FEDERATION



Heart of America Federation

The midwest's Heart of America Federation of Square Dance Clubs counts 4,000 dancers in 76 clubs as members and includes both Missouri and Kansas groups. Headquarters for the federation is in Kansas City, Mo.

President Howard Skelton, Lee's Summit, Mo., gave us a list of federation special projects that includes a National Convention trail dance each year, cooperation in the sponsorship of the Kansas City Callers Association Festival, and the Heart of America Federation Festival, a growing event that this year drew 220 squares to Kansas City's National Guard Armory. This year the federation is also sponsoring a trailer caravan to the Dallas National Convention.

Business of the Heart of America

clubs is conducted at monthly meetings attended by delegates from each member club. Three times each year club delegates attend a special federation meeting to which all club officers are also invited. An open invitation is also extended to all dancers to attend all federation meetings.

The Heart of America Federation is 12 years old this year. Its official publication, *Fed Facts*, is just a year younger. The monthly magazine carries club news, a dance calendar, a Callers' Corner, and federation business and social items.

The Heart of America Federation is an excellent example of an active organization that serves a major metropolitan area in two states. While it isn't as large as many state groups, it can match any one of them in interest and enthusiasm.

Oklahoma State Federation

The Oklahoma State Federation of Square Dance Clubs could well be called the granddaddy of them all. For in its nearly two decades of sparking the square dance movement in Oklahoma it has become the most well known federation in the country.

Square Dancing

Is Fun!

OKLAHOMA STATE FEDERATION OF SQUARE DANCE CLUBS



The complex Oklahoma Federation includes 185 clubs grouped into nine districts within the state. Each district functions as a unit, with its own officers and special activities, within the state-wide structure. District festivals and publications culminate in a huge state festival and a sharp state federation magazine, *Sooner Sashay*.

The state federation provides a central local for discussion of mutual problems, exchange of ideas, and organized efforts to increase square dance publicity in Oklahoma. The federation aids clubs financially when necessary, provides information to individual districts, and sponsors, in addition to its state festival, an annual Callers' Clinic, free to federation callers.

The Okies do things in a big way. Over 600 people work on each state festival, and the elaborate preparations justify the huge attendance figures. State Roundups are also held several times a year to transact federation business.

Perhaps the greatest achievement of the Oklahoma Federation is the vast amount of publicity they've chalked up in favor of square dancing in their state. Their pamphlets, flyers, news releases, and the like can't help but spread their enthusiasm to others.

We quote from one of their recruiting flyers:

"This little pamphlet is presented to you by the Oklahoma Federation in the hope that you will become a square dancer and enjoy all the fun and fellowship that this fine recreation has to offer.

"Believing that square dancing is a force for good in our community and is a means of providing wonderful fellowship and stimulating recreation, the Oklahoma State Federation endeavors to increase the number of dancers . . . the more square dancers, the more fun for all."

WHAT NEXT?

With the obvious success on behalf of square dancing of so many hundreds of associations and federations in cities, states, and larger geographic regions, square dance leaders must now be wondering, "What next?"

Those with a progressive view might well be turning their thoughts to the ultimate goal—a national association for square dancing. The potential of such an organization is difficult to analyze now, but with member groups like those in Iowa, Oklahoma, Kansas City, and so many other areas, it could not fail to create a mammoth impact on the entire square dance movement. Virtually all other activities are organized on a national basis. Why not square dancing? ■

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AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago, Illinois 60646.

CHOREOGRAPHY

In response to our readers' comments, inquiries, and suggestions, we plan to begin a monthly series in the Workshop devoted entirely to one "basic" basic, i.e. right and left thru, ladies chain, and so on. Each month's breakdown will include methods of teaching the movement and figures using the basic as simply as possible but from a variety of set-ups. All material will be slanted at the freshman dancer. A page of figures, showing equivalents of the movement for more advanced dancers, will also be included.

Dependent on your response to this idea (a post card to Arvid Olson will do), it can become fact. Write to AMERICAN SQUARES now so that the format can be scheduled in the near future. If you are interested, say so! Don't wait for Joe to do it!

The above idea came to a startling head when we noticed dancers reacting in various ways to the command to cross trail thru. We have all been more or less brain-washed to cross trail thru to a left allemande or a U turn back. Actually, the command has been loosely used in the past. It should be made clear to the dancers exactly how the movement is executed and what the end results should technically be.

A sample call could be:

Promenade, head couples wheel around

*Cross trail thru, go onto the next
Cross trail thru, go onto the next
Cross trail thru, U turn back
Cross trail thru to the corner, left allemande . . .*

If the call is given to pass thru, the dancers do not turn back. However, as soon as they hear *cross trail thru*, they start to fudge and end up back to back with their partners instead of along side them, half sashayed, facing out. The "on to the next" part of the call should be executed as a bend the line motion to keep the center people from getting ahead of the ends who might be galloping wildly on the outside trying to keep up.

The cross trail thru should be taught and executed to be a pass thru and half sashay to remain facing in the same direction the dancers had been moving in until the next command is given. Dancers should never cross trail before the pass thru. The confusion is overwhelming to say the least, and the dancers' noses get bent a bit in the process.

Breaking down the above commands into dancer movement, it should be done as follows:

*Promenade, heads wheel around
(sides hesitate)*

Pass thru, half sashay (men slide step right behind the ladies as they slide step left in front)

On to the next (bend the line, centers step slightly back)

*Pass thru, half sashay, bend the line
Pass thru, half sashay, all about face*

*Pass thru, lady go left, gent go right
Find your corner, left allemande . . .*

The term cross trail without the "thru" part should mean to cross trails with partner, ending up back to back or thereabouts. An example would be from a squared set, have everyone California twirl, cross trail to a left allemande. There is no way to go "thru," so you just cross trail.

Going one more step in this thought, the term criss-cross thru should be used when directing an *active* couple to cross trail thru an *inactive* couple. As an example:

*Head couples square thru four hands
round*

*Criss-cross thru the outside two
Separate, around one into the middle
Star thru, left allemande . . .*

When the actives criss-cross thru the inactives, the latter couple steps apart to allow the actives to split them, pass thru, and cross trail to turn their backs to each other and continue going around one, and so on. The inactives are expected to slide back together again as partners and not remain separated or turn around and cast off with the actives. This movement may look pretty, but it can lead to difficulty if the actives are told to do something other than go back to the middle.

The above material is an example of what we have in mind in the way of breaking down a basic each month.

Do you like the idea? Then say so! Write today!

CALLERS' QUESTIONS

LEE KOPMAN, Wantagh, L.I., N.Y.:
*"I would like to introduce a new idea
I call cross trail and U turn in.
Couples are to cross trail (thru) and
do a U turn back and then quarter in
to face the person they cross trailed
with. The movement can create an*

*eight-chain thru set-up from lines of
four and vice versa. Attached are
figures . . ."*

Thank you, Lee for the thought and fine examples. Actually, your suggested call is almost directional calling. In line with the theory of cross trail thru as presented in this month's Choreography section, the command could be given to cross trail thru, face your partner (quarter in).

From the ocean wave set-up, you could use cross fold, face your partner, and so on. The point is that the dancers can be told exactly what to do in the same time with existing basics without having to actually memorize what cross trail and U turn in should mean.

Thanks again, Lee, and keep those thought wheels turning. Please visit our Workshop again when you're in the area. We enjoyed your company.

RUSS SMITH, Houghton, Mich.:
*" . . . have been calling a figure for
two years that I call star wave. Al-
lemande left, do-sa-do partner all the
way around to a star wave and bal-
ance. From here the dancers can
swing thru, spin the top, circulate, or
slip the clutch."*

The thought is a good one since it is directional and creates an allemande thar position without the backing up motion.

JERRY SALISBURY, L.I., N.Y.:
*" . . . an idea I have called swing half,
reverse the thar. From a regular thar
set-up, on call, the men release their
right hand star, swing half by the left
with partners, then releasing hands,
both continue to turn back alone to
reverse hand holds and reverse di-
rection of thar. The new inside people
would form a wrong way thar . . ."*

Thank you, Jerry. Your examples worked well, but the movement is exactly that of roll away with a half sashay with the exception of the moving direction. As such, one movement

would tend to kill the others in the minds of dancers as to which was which in the end moving direction. You are better off using half sashay (nose to nose) and reverse the thar in this case.

MYRON HUSS, Rochester, N.Y.: *"Would you please clear up the 'Un Figures' in the March 1964 AMERICAN SQUARES?"*

Yes, the couples retrace their movement in backward motion (reverse). They do not turn around and undo them.

DICK HANSEN, Erie, Pa.: *"Have been using the term, swing her, Jack (twirl her out and twirl her in, step right up and swing her, Jack). When men have backs to center from swing, man's left holds onto lady's right to twirl her into the center (can twirl her back out again) then swing her once more."*

I have been doing this for years while stalling for time and not wanting to take three swings! I didn't realize that there was a name for it nor a starting/ending point. It's usually done from the twirl out at home position on the perimeter of the square. The whole idea comes under the heading of personal styling and is a nice movement to do if there is time.

DR. EDMUND T. SPERRY, Salt Lake City Utah: *"In the April 1965 AMERICAN SQUARES you use slip and something figures. Please explain."*

There is a full breakdown of the meaning in the Choreography section of the March 1965 AMERICAN SQUARES. There will be a new thought coming through in which the center two people could be told to trade (places) and do something instead of the term slip. More of this in later issues.

ROBERT HOLUP, Wausau, Wis.: *"Would like to introduce a new idea I call swing sashay. From an ocean wave, swing half around, new centers slide face to face past each other and end up standing next to the end, facing the same way."*

The idea is an interesting one, but the name is already used to mean swing and end up half sashayed with partner when the couple opens up to face the set.

The figures worked fine, but dancer reaction was felt to be too jerky in that dancers did the half sashay coming out on a bias. If the dancers would precisely arm turn 180 degrees and then slide across, possibly the reaction would have been better.

Even with a complete swing thru movement today, the dancers don't make precise half turns and then turn half again. They just take the second hand and sort of pull by, which of course affects their correct facing direction at the end of the movement.

FIGURES AND BREAKS

GIMMICK #1

by Bill Colby, Tonawanda, N.Y.

Two and three go right and left thru
Same ladies chain

Number one lady chain to the right
Turn her around and hug her up tight

Number one man face your corner,
box the gnat

Square your sets, we'll dance like that
Couples one and three pass thru,
separate

Around one into the middle
Square thru three-quarters round
Split those two, walk around one
Line of four forward and back
Ends fold, star thru

Those who can right and left thru
Bend the lines, go forward and back
(in sequence with corner)

Two ladies chain, and send 'em back
to a

Left allemande . . .

GIMMICK #2

by Bill Colby, Tonawanda, N.Y.

Two and three go right and left thru
Number one lady chain to the right
Number one man face your corner,
box the gnat

One and three pass thru
Separate around one, into the middle
Pass thru, split those two
Go round one, circle eight
Two girls who can roll away
Three girls who can roll away
Side men with your partner go up
and back
Right and left thru
Same two lead to the right
Left allemande . . .

FIGURES

**by Jim Gammalo
Olmsted Falls, Ohio**

Heads lead right, circle four to a line
Forward eight, back you tread
Face to face, wheel and spread
Cast off three-quarters round, star
thru

First couple left, next one right
Cross trail thru the two in sight
Left allemande . . .

One and three star thru, pass thru
Circle four, head men break to lines
of four

Forward eight and back you tread
Pass thru, wheel and spread
Pass thru, turn left, go single file
around the land

Men turn around, dixie grand
Right, left, right, left allemande . . .

Head ladies chain across the way
Roll away, half sashay
Same four half square thru
Split two, around one to lines of four
Pass thru, wheel and spread
Pass thru, wheel and deal
Left allemande . . .

Four ladies chain three-quarters
round

Heads cross trail thru
Separate, go around two, hook onto
the ends

Pass thru, wheel and spread
Pass thru, girls run
Men fold, dixie chain on the double
track
Ladies go left, men go right
Left allemande . . .

Four ladies chain three-quarters
round

Roll away, half sashay
Heads box the gnat
Right and left thru the other way
back

Roll away, half sashay
Pass thru, both turn right, go single
file

Gent around two, lady around one,
line up four

Pass thru, wheel and spread
Left allemande . . .

Join hands, circle left
Head gents and corner go forward
and back

Pass thru, both turn right, go single
file

Gent around two, lady around one,
line up four

Pass thru, wheel and spread
Left allemande . . .

Join hands, circle left
Head gents and corner go forward
and back

Box the gnat, right and left thru the
other way back

Pass thru, both turn right, go single
file

Lady around one, gent around three,
line up four

Pass thru, wheel and spread
Left allemande . . .

Head gents face corner, box the gnat
Square your sets just like that
Four girls do a double swing thru
Then square thru three-quarters
round

Separate around one, line up four
Pass thru, wheel and spread
Left allemande . . .

Head gents face corner, box the gnat
Square your sets just like that
Four gents do a double swing thru
Then square thru three-quarters
round

Separate around one, line up four
Pass thru, wheel and spread
Box the gnat, half square thru
Right and left grand . . .

SPREAD THREE FIGURES

**by Jim Gammalo,
Olmsted Falls, Ohio**

Head ladies chain three-quarters
round

Side men turn 'em and roll away, half
sashay

Lines of three forward and back
Pass thru, wheel and spread
Again pass thru, wheel and spread
Left allemande . . .

Head ladies chain three-quarters
round

Side men turn 'em and roll away, half
sashay

Lines of three pass thru, wheel and
spread

If you can, star thru and square thru
four hands round

Join hands with that lonesome girl,
circle

Ladies break, new lines of three
Pass thru, wheel and spread

If you can, star thru and square thru
four hands round

Join hands with that lonesome girl,
circle

Ladies break to lines of three
Left allemande . . .

SLIP AND SOMETHING FIGURES

**by Jim Gammalo,
Olmsted Falls, Ohio**

Head two ladies chain across
Turn the girls, star thru
Then swing thru, go two by two
Now slip and swing thru
Square thru three-quarters round
Left allemande . . .

Head two ladies chain across
Same two couples star thru
Swing thru, two by two

Girls fold, then peel off
Slip and wheel, square thru three-
quarters round
Left allemande . . .

Head couples star thru
Swing thru two by two
Girls fold, peel off
Now slip and wheel, swing thru two
by two
Girls fold, peel off
Slip and wheel, square thru three-
quarters round
Left allemande . . .

THREE STAR SPECIAL

**by Willard Orlich,
Cuyahoga Falls, Ohio**

Head couples swing and sway
Side couples half sashay
Heads pass thru, separate around one
Triple star thru, one, two, three
Bend the line, pass thru
Wheel and deal two by two
Double pass thru, U turn back
Square thru in the middle three-
quarters round
U turn back, triple star thru, one, two,
three

Bend the line, pass thru
Wheel and deal two by two
Square thru in the middle you do
Four hands round and a quarter more
to a left allemande . . .

SPLATTER

**by Willard Orlich,
Cuyahoga Falls, Ohio**

Third couple half sashay, first couple
cross the set
Split that couple, go around three
Forward six, six fall back
Pass thru, U turn back, box the gnat
Those who can split square thru
All the way and when you're thru
Those who can split square thru
All the way and when you're thru
Those who can split square thru
All the way and when you're thru
Heads separate and star thru
Sides turn back, pass thru, separate
Go single file around the ends
Heads pass thru to a left allemande . . .



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DOUBLE TALK

by Willard Orlich,
Cuyahoga Falls, Ohio

Head gents and corner girls
Square thru, go round the world
Count four hands, split those two
Around one, line up four
Forward eight and back with you
Double star thru
Wheel and deal two by two
Double pass thru all eight of you
First couple left, next one right
Box the gnat with those in sight
Cross trail thru to a left allemande . . .

DIXIE DAISY #2

by Willard Orlich, Cuyahoga Falls,
Ohio

Sides to the right and circle to a line
Forward eight and back like crazy
Bend the line, girls dixie daisy
Cross by the right, turn half by the left
Cross again, follow the man to the left
Star by the left in the middle of the town
Back by the right, girls roll out around one man
Left allemande . . .

CROSS AND RUN FIGURES

by Fred Christopher,
St. Petersburg, Fla.

Heads do-sa-do to an ocean wave, rock it
When you're thru, centers cross run
Left spin the top, star thru
Cross trail, man, don't just stand
Corners all left allemande . . .
Head two couples half sashay
Move up to the middle and back that way
Lead to the right, circle up four
Side gents break to lines of four
Forward eight, back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Centers cross run, all turn back
Swing and twirl, ends fold
Right and left thru, watch it, man
Swap around, left allemande . . .

Head two couples half sashay
 Lead to the right, circle four that way
 Ladies break to lines of four
 Forward eight, back you run
 Pass thru, ends cross run, ends cross
 fold
 Dixie chain, on to the next, dixie
 chain
 Ladies left, men right, left alle-
 mande . . .

Heads do-sa-do to an ocean wave,
 rock it, son
 When you do, centers cross run
 Men turn back, wheel and deal
 Right and left thru, hear 'em squeal
 Star thru, pass thru, do-sa-do the out-
 side two
 Make a wave, rock it, son
 When you do, centers cross run
 Do a left swing thru, all turn back
 Box the gnat, change hands, box the
 flea
 Same girl, left allemande . . .

Heads lead right, circle four to a line
 Forward eight and back you reel
 Pass thru, wheel and deal
 Double pass thru, centers in
 Centers cross run, new centers turn
 back
 Right and left thru across the track
 Star thru, dive thru, double pass thru,
 centers in
 Centers cross run, new centers turn
 back
 All star thru, dive thru, center two
 right and left thru
 Center two swap around, left alle-
 mande . . .

FIGURE

by Irv Elias, Waycross, Ga.

Heads lead right, circle to a line
 Pass thru, bend the line
 Do-sa-do to an ocean wave
 Men fold, dixie chain, on to the next
 Two ladies chain, turn 'em around
 Right and left thru
 Cross trail back to a left allemande . . .



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3414 W. North Ave., Milwaukee

BEND A COUPLE

by Irv Elias, Waycross, Ga.

Heads move into the middle and
face partner (bend couples)
Box the gnat, right and left thru
Pass thru and everybody bend a
couple
Box the gnat, right and left thru
Pass thru, bend the line, then
Bend the couple
Box the gnat, right and left thru
Bend the couple, bend the line
Box the gnat, right and left thru
Pass thru, bend the line
Bend the couple
Box the gnat, right and left thru
Inside four, bend the couple
Cross trail thru, left allemande . . .

FIGURES

by Dewey Barry, Cleveland, Ohio

Heads lead to the right, circle four
to a line
Chain star thru, then curl thru, peel
off
All eight circulate, slip and wheel
across
All eight circulate, bend the line
Star thru, dive thru, pass thru
Star thru, cross trail thru to a left al-
lemande . . .

Four ladies chain
Two and four right and left thru
Heads lead right, circle four to a line
Chain star thru
Slip and all eight circulate, curl thru,
peel off
Slip and all eight circulate, curl thru,
peel off
Bend the line, chain star thru
All eight circulate
Men turn around, make an ocean
wave
Slip the clutch, left allemande . . .

SLIP AND STAR THRU

by Larry Dee, Rosemont, Pa.

Four ladies chain across the town
Get 'em by the left and turn 'em
around
Sides to the right and circle four

Side gents break to lines of four
 Forward eight and back once more
 Go right and left thru and a quarter
 more
 Slip and star thru, and when you're
 thru
 Pass thru to the next old two
 Right and left thru and a quarter
 more
 Slip and star thru, and when you're
 thru
 Cross trail thru to a left allemande . . .

WHEEL AND SPREAD

by "Scotty" Foggo, Seal Beach, Calif.
 Heads to the right and circle to a line
 Pass thru, wheel and spread
 Pass thru, wheel and spread
 Pass thru, wheel and spread
 Allemande left . . .

NEW IDEAS

ROLL OUT (IN) THREE-QUARTERS ROUND

by Dick Kenyon, Lansing, Mich.

On the command to roll out three-quarters round, each dancer will roll away in place three-quarters from the person nearest him to end facing partner. To roll in three-quarters round, dancers roll in to face partner and continue to roll until they are back to back.

In an ocean wave, the one nearest you is your opposite lady, not your partner. So rolling in or out is in direct relation to nearest person rather than partner.

EXAMPLE

by Dick Kenyon, Lansing, Mich.

One and three right and left thru
 Pass thru, roll out three-quarters
 round

Pass thru, left allemande . . .

ROLL IN EXAMPLE

by Dick Kenyon, Lansing, Mich.

One and three right and left thru
 Same two half sashay
 Pass thru, roll in three-quarters round
 Left allemande . . .

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 Allen Tipton, Flip/Inst.

ROCKIN "A": 1326—Heartaches By The
 Number, Caller: J. P. Jett, Flip/Inst.

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 Blues, Caller: Bill Saunders, Flip/Inst.

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ROLLIN' LINES

by Dick Kenyon, Lansing, Mich.

Heads lead right, circle four to a line
Pass thru, wheel and deal
Double pass thru
Roll out three-quarters round, line up
four
Pass thru, wheel and deal
Double pass thru
Roll out three-quarters round, line
up four
Pass thru, wheel and deal
Double pass thru
Roll out three-quarters round
Right and left thru
Pass thru, roll out three-quarters
round
Pass thru, left allemande . . .

ROLLIN' WHEELS

by Dick Kenyon, Lansing, Mich.

Heads lead right, circle four to a line
Pass thru, wheel and deal
Double pass thru
Roll in three-quarters round

Face out in a line of four
Wheel and deal, double pass thru
Roll in three-quarters round
Face out in a line of four
Wheel and deal, double pass thru
Roll in three-quarters round
Cast off three-quarters round
Star thru, pass thru
Left allemande . . .

ROLLIN' WAVES

by Dick Kenyon, Lansing, Mich.

One and three do-sa-do to an ocean
wave
Roll out three-quarters round
Star thru, quarter in, right and left
thru
Square thru three-quarters round
Left allemande . . .

Sides pass thru, roll out three-
quarters
Do-sa-do to an ocean wave, rock it
Square thru three-quarters to a
Left allemande . . .

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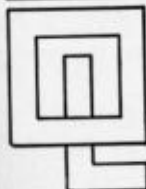
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by Larry Brockett, Los Alamitos, Calif.

From promenade, on the call to mix and mingle, the designated couples wheel one-quarter to face the middle of the set and each other. The other two couples step forward and wheel half to stand in back of the designated couples in double pass thru position.

EXAMPLES

by Gordon Blaum, Miami, Fla.

Head ladies chain across from there
All eight promenade the outside square
Heads mix and mingle, then square thru three-quarters round
Left allemande . . .

Promenade
Heads mix and mingle, turn your back to partner
Wheel and deal, double pass thru

Promenade left as a pair, girls mix and mingle

Girls square thru three-quarters round, men turn back

All promenade left as a pair, girls mix and mingle

Dixie chain, she goes left, he goes right

Left allemande . . .

Promenade

Heads cast off full around, go behind the sides

Sides mix and mingle, double pass thru

Lead couple left, next one right

Cross trail thru to a left allemande . . .

Side ladies chain to the left

All promenade

Sides mix and mingle, square thru three-quarters round

Centers in, ends fold, cloverleaf

Left allemande . . .

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STYLE C-12



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MIGHTY MISSISSIPPI—Grenn 12073

Calls by Earl Johnston

This is the best of the "water works" (Old Man River, Caribbean) this

month. It seems to be the season for fairly simple club choreography set to solid beat instrumentation, and this one follows the trend.

KING OF THE ROAD—Wagon Wheel 109

Calls by Don Franklin

This production is in a class by itself. It presents a challenge to callers and demands real grace to dance, but it is altogether refreshing, relaxing, and as different as gallantry on a street corner. It's so different, it may not be the hit it should be.

PAYING OFF THE INTEREST—Kalox 1042

Calls by Lee Helsel

We haven't heard such rhythm since Joe Lewis came to town. The band makes music to charge down to the store to charge the record by. You

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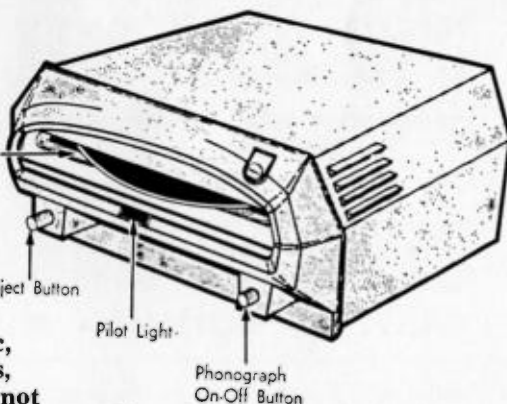
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may soon forget that Lee did it, that the dance is a simple club concoction, and that the title is something about paying off something else, but you'll remember that you danced a real pepper-upper to your own caller.

TRADE WINDS—Windsor 4838

Calls by Dave Taylor

Dave blows up a storm with an old smoothie that was about to take its last puff. Basically, head gents with corners square thru. Most any dancer will like it. If your call sheet says Bob Johnston calls, don't believe it. This one's Taylor-made.

CARIBBEAN—Hi Hat 318

Calls by Jack Livingston

We didn't think we needed another Caribbean until Jack pulled this one out of the Hat! Music is very danceable. The figure, although busy, has

a go-gettin' gait. So if you like to travel, join the Travelin' Man on this cruise.

GOTTA TAKE ME BACK—Longhorn 146 **Calls by Red Warrick**

Here's a sincere presentation that has "got us under its spell again" to borrow a phrase from its own lyrics. Nice smooth delivery from both caller and band. Eight chain four gives the dance flavor.

BACK TO THE OLD SMOKIE MOUNTAINS—MacGregor 1068

Calls by Fenton Jones

"Tennessee Jonesy" puts a touch of nostalgia with a cute back to back substitute and an eight chain four figure to give us a refresher course in nice dancing. The music can't exactly be sneezed at either, cousin!

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TIL THE BOYS COME HOME—Top 25099

Calls by Ray Bohn

Love that Top background music! Love the way this one dances too, with centers in, cast off and all. Like Ray's treatment of the melody, which is a little tricky to treat anyway.

OLD MAN RIVER—Top 25100

Calls by Ken Anderson

An old familiar tune finally made its way into the square scene. It's catchy too, except that callers must get accustomed to that sneaky chorus as the melody rolls along. Busy dance with triple allemande and cloverleaf.

ROUND DANCES

BUBBLES/RED ROSES FOR A BLUE LADY—Jewel 132

FUN-DERFUL/MANY TIMES — Grenn 14071

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CAUSE I BELIEVE IN YOU—MacGregor 1069

Calls by Bill Ball

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NATIONAL NEWS AND EVENTS

• **FUNTASTIC FOURTEENTH** — More than 300 callers, 100 round dance instructors, and 20 contra coordinators are programmed for your dancing pleasure at the "Big Doings in Big D," the 14th National Convention this month in Dallas, Tex.

It's not too late to send that registration to Box 8068, Park Cities Branch, Dallas, Tex. 75205. Don't be left out of the Texas style fun and excitement that will reign in Dallas June 24-26.

For the very few who will have to miss the 14th National the colorful souvenir program booklet will be available by mail at the Convention price of one dollar plus 25¢ postage and handling. Souvenir programs will be mailed from Dallas during the Convention, so if you must miss the fun, take advantage of this opportunity to see what you missed. Send the correct amount and your order to "Program Booklet" at the Convention address above.

• **SPRING FLING** — A boost for square dancing via national publicity was given the Fourth Annual Spring Fling in LaCrosse, Wis. in April. The National Association of Travel Organizations listed the Spring Fling as one of the top 20 events in the United States during April, along with the Masters Golf Tournament and the Washington Cherry Blossom Festival.

The Happy Twirlers Club and the LaCrosse Chamber of Commerce sponsor the Spring Fling each year along with its sister festival, Oktober-

fest. Bruce Johnson, Jerry Helt, and Edna and Paul Tinsley headlined the recent jamboree.

• **WHO'S WHO**—Arvid Olson, publisher and editor of **AMERICAN SQUARES** Magazine, has been named to the Ninth Edition of *Who's Who in the Midwest*. *Who's Who* is published annually by Marquis Publications, Chicago, Ill.

• **ROLL OUT THOSE . . .** lazy, hazy, crazy days of summer . . . and all those outdoor square dances too! In the summer issues of **AMERICAN SQUARES** watch for special features on your favorite summer activities, square and round dancing. We'll also be pitching in to help you with publicity for those fall square dance classes. When you're allemanding with one hand, keep the other turning the pages of **AMERICAN SQUARES**.

NATIONAL EVENTS

• **TEXAS**—Texas is the place to be in June! San Antonio's Seventh Annual Round Dance Festival will be held in that city's Municipal Auditorium June 4-6. A pre-festival square dance will kick-off the weekend June 4. Staffers are Vivian and Ben Highburger and Betty and Al Albertson.

• **AUSTRALIA**—Just a few days earlier than the 14th National Convention in Dallas, Tex., Sydney, Australia will host the Sixth Australian National Convention June 12-14. Included in the festivities will be workshops, a seminar, teen dancing, yachting races, and an Australian "bush" picnic.

• **FLORIDA**—Curtis Hixon Hall in Tampa, Fla. will be the site of the 12th Annual Florida Square and Round Dance Convention June 17-19. Matt Bryan, Tampa, Fla., is heading up the festivities.

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• MINNESOTA — Conventions galore in June! The dancers of Minnesota will bring Singin' Sam Mitchell to the mike as featured caller at their 14th Annual State Convention June 18-20. Na and Jack Stapleton will handle the rounds during the three-day festival in Willmar, Minn.

• TRAIL'S END—Many cities across the country will host trail end dances for the National Convention. Listed here are available details on these kick-off dances for all those who will be driving, training, or planing to the Fun 14th!

• Denver, Colo.—June 20 at 8 p.m. at the North Jeffco Recreation Building in Arvada, Colo. (near Denver). Featured caller: Frank Lane.

• Jackson, Miss.—June 21 at 8 p.m. Contact E. Duming, 3228 Lakewood Dr., Jackson, Miss. for further information.

• Indianapolis, Ind.—June 21 at 8 p.m. at the Hotel Severin. Midwest callers.

• Birmingham, Ala.—June 21 at 8 p.m. at the local Y.W.C.A. Local and visiting callers.

• Phoenix, Ariz.—June 21 at 8 p.m. at Mike's Red Barn. Local and visiting callers.

• Lyons, Colo.—June 21 at 8 p.m. at Lyons High School. Local and visiting callers.

• Amarillo, Tex.—June 21 at 8 p.m. at the Amarillo Community Center. Local and visiting callers.

• Kansas City, Mo.—June 21 at 8 p.m. at the Landing Shopping Center. Local and visiting callers.

• Oklahoma City, Okla.—June 22 at 8 p.m. at 220 S. Sooner Rd. Club and visiting callers.

• Little Rock, Ark.—June 22 at 8 p.m. at the Marion Hotel. Featured call-

ers: Ken Golden, Harry Lackey, and Vern Smith.

- Shreveport, La.—June 22 at 8 p.m. at the Bossier Recreation Center. Local and Visiting callers.

- Omaha, Nebr.—June 22 at 8 p.m. at the Civic Auditorium. Local and visiting callers.

- Lubbock, Tex.—June 22 at 8 p.m. at the National Guard Armory. Featured caller: Chuck Raley.

- Amarillo, Tex.—June 23 at 8 p.m. at Palo Duro High School. Local and visiting callers.

- Dallas, Tex.—June 23 at 8 p.m. at three Dallas hotels, the Adolphus, the Baker, and the Sheraton-Dallas. Local and visiting callers at the Adolphus and the Baker. Rounds only at the Sheraton-Dallas.

- Dallas, Tex.—June 23 at 8 p.m. at the Starlite Roller Cade. Featured callers: Guests and Kalox and Longhorn recording artists.

Quite a list to choose from! Start the fun of a National Convention early! Attend a trail end dance, or two, or more!

- TEXAS—Ah, at last! Big D, Dallas, Tex., hosts the 14th National Square Dance Convention in the city's Municipal Auditorium, June 24-26.

- ILLINOIS—Bob Fisk, Jim Stewart, and Dot and Ken Olson will be featured at Summertime Capers July 16-18 at the O'Hare Congress Inn, Franklin Park, Ill. Reservations must be made in advance by writing to Mrs. Irma Stewart, 6320 Kirschhoff, Des Plaines, Ill.

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MAIL

I'm writing to thank you for your wonderful article, "Youth in Square Dancing" (Feb. 1965 AMERICAN SQUARES). Thank you for your coverage of the Calico Teens and their very fine leader, director, and caller, Velma Larson.

This fine lady has been working for some 15 years with youth in square dancing. We are most grateful for your excellent article on Velma and the Calico Teens and for your mention of Theresa and I for our small part . . .

Lloyd Larson
Stone Park, Ill.

. . . please send a copy of the Feb. 1965 AMERICAN SQUARES to Bernie Hague . . . general chairman of the

'65 Idaho State Festival. The article in that issue is so wonderful on the views of teen dancing . . . The kids are square dancers, and they do have ability. Why do they have to have a separate hall? Anyway, the article said it all a lot better than I can . . .

Mrs. Ralph Holmes
Twin Falls, Idaho

A very big thank you on your warm and wonderful article about the Southwest Squares (Feb. 1965 AMERICAN SQUARES). This club gives all of us who work together many hours of enjoyment.

Gladys and Delmer Fleckenstein
Chicago, Ill.

We would like to thank you for last year's support in listing the Second Annual Reunion of Overseas Square Dancers. This year the Third Reunion will be held in London, Ont., Canada.



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Thank you very much for all the news you print about overseas dancing. We know it is a great help to people in those areas who are constantly teaching and spreading the word on such a fine recreation . . .

(We are) retired from military service now and living near the Fort Dix-McGuire Air Force Base complex. We have a club . . . composed of ex-overseas dancers from Germany, Japan, France. . . . We are particularly happy about this group since it is proof that although people may drop out of square dancing, they will also come back with a little effort on the part of those who are interested . . .

Helen and Mac McGuire
Mt. Holly, N.J.

Enclosed please find my check to extend my subscription to your most informative magazine.

As a caller I look forward to your workshop section, and try to evaluate

the new ideas coming out by putting myself in the dancer's place and mentally moving through a call. Some of the figures are well worth trying, but I'll be darned if I'll call un-circulate, un-wheel and deal, or un-pass thru.

We can use new figures that are smooth and can be called directionally and with ease. Keep them coming. I'll work any that are within reason.

Bill Colby
Tonawanda, N. Y.

We sincerely appreciate the generous publicity AMERICAN SQUARES has given the 14th National (Square Dance Convention) . . .

Thanks again, and we hope to say "Howdy" again in June.

Bee and Cleve Cooper
Dallas, Tex.

Address: Mail Editor, AMERICAN SQUARES, 6400
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